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THE DECORATOR AND FURNISHER.

broidery in shades of old gold color, the figures outlined with couched on gold thread. The work was done as in church embroidery, over thin card-board, and attached *en applique*, the gold outlining effected after the silk work is applied to the plush grounding. The finish to this elegant and tasteful scarf, is a simple fringe of sea-green stout twisted silk, about two inches deep. This scarf is just the width of the top of the piano, and hangs over each end to the depth of three-fourths of a yard, or more. The lining is of artists' sateen, and there is an interlining of the linen in use for lining shirt bosoms, making the scarf conveniently heavy, with the merit of becoming softer and more pliant with use. The drapery, or the cover for the piano stool, to match the scarf described, is a square of the sea-green plush, relieved with a *fleur de lis* in each corner, and trimmed with the narrow fringe. In making up the stool cover or drapery, the linen interlining may be substituted by an interlining of Canton flannel, as better adapted to the purpose. Should you object to the plush cover for your piano stool, as being easily crushed and thus perishable, you can have a square of felt or billiard cloth (if you can find the right color in the billiard cloth), and surround this square with a facing of the plush, with the *fleurs de lis* in each corner. In this case, the facing should be not less than six inches deep. For the Honduras mahogany case of your new piano, we would especially commend a cover, or scarf, in the medium sea-green, as a charming contrast in color; or instead of the sea-green, you might have a cover of the peacock blue, or in dark turquoise blue, while either olive, or old gold, of medium dark tone would be in pleasing contrast, but all approaches to red, should be avoided. But perhaps you sing, and thus you may wish to turn the back of your piano toward the middle of your music-room, so that there may be greater ease in singing, and greater compass for the voice, than when the face is turned toward the wall. For an arrangement of this kind, a recent and pleasing fashion is, to drape the back of the piano, and so to hide its usual unseemliness. The method generally is, in a slightly full curtain, or valance, dependent from the scarf that covers the top of the piano—the valance extending only along the back of the instrument. Plush is a favorite material for the purpose, and to be effective a soft or pliant lining is suggested. Drapery of this kind, powdered with the *fleurs de lis* for the back of a piano would be exceedingly handsome, or the lilies might dot the valance only half its depth, or they might only run along the bottom for a bordering. Instead of the *fleurs de lis* (which are of classic effect, and always in charming taste), there might be across the ends of the scarf and along the foot of the valance, a design of scroll work intertwined with the Greek acanthus leaves, done in Kensington embroidery, of silk or crewels, in several shades of old red olive and sea-green or turquoise blue; the finish with the narrow fringe is new and very pleasing. Should a piano cover of this description be made at home, it could be at comparatively small expense while it could not be purchased at an inconsiderable figure.

MRS. CHARLES F. BYRNE. We are residents of a western city, and we live as it were on the circumference of fashion, but we find that we are not so remote from the American centre of fashion, as New York, but that inklings of novelties in house furnishing goods and dress readily reach us. Recently I have heard of new silk materials for bed-spreads, and that colored coverlets of these materials are dividing choice with white, either in these new stuffs, or in Marseilles quilts. I have also been told that these new silk bed-spreads are sometimes relieved with embroidery. Have you seen any of these stuffs and will you tell me something about the style of embroidery put on them? To be candid with you, I like to be among the first of my social set to capture a new idea, especially in the furnishing and ornamentation of my house, and as I am clever at embroidery, and as our linen wedding anniversary will be celebrated in February, I am ambitious to surprise certain of my friends with the pretty furnishing that I propose for my guest chamber. Assistance in my pet scheme will render me grateful.

You are by no means among the first of your set to wish to enact the leader in the *mode* whether in dress, or in the fitting up and furnishing your house. The bent of your ambition while harmless, at least, may become useful in giving an impetus to trade. Brainerd & Armstrong have introduced silk faced materials in *matelassé*, armure, basket and other fancy textures, in widths suitable for bedspreads and the same materials in widths for table covers, soft pillows and other luxuries in furnishing. These elegant stuffs come in snow white, cream white, many tints and tones of gold color and canary yellow, old rose, olive, sage, terra cotta, sea-green, peacock blue and the general line of fashionable cloth colors. The embroidery done on them is according to the character of the particular material selected. The basket cloth textures are generally enriched with darned

embroidery, the conventionalized designs done in outline work filled in with darning. To illustrate, an elegant table cover, of silk faced basket cloth in old rose color, is surrounded by a border of pond-lily leaves, outlined and veined with silk filoselle in a strong shade of turquoise blue, filled in with darning of mediaeval embroidery silk in a pale shade of turquoise blue. A bed spread of silk-faced basket cloth, in a paler shade of old rose, is to be wrought in a conventionalized design of outlining and darning, in shades of old rose color, some darker and some lighter than the tone of the material. A sumptuous coverlet in cream white silk-faced *matelassé* stuff, is to be relieved with a dense pattern of embroidery in scroll figures, done with the giant rope couching silk manufactured by Brainerd & Armstrong. This silk is a soft, coarse, flossy textile which is simply laid on the design, and sewed on, or over, at short spaces—a design in flowing and curved lines being necessary for its effective use. A handsome design for the rope silk embroidery, is in circles from six to eight in diameter, of many radiating lines terminating in a ring at the circumference of the disk.

YOUNG LADY. Will you tell me, if you please, how to make some pretty wall pockets, suitable for holding unanswered letters, newspapers, etc. We propose a fair in the village in which I live, for the benefit of a pet charity, and I turn to the HOME WORKSHOP to assist me in an item of information. I trust I shall not be considered presumptuous.

Very beautiful wall pockets are made of sheets of celluloid, curled up at one end, the sides laced together with ribbon run through holes, drilled in the material, and the ribbon tied in a bow at each side. Exquisite effects are produced by painting on the back and on the pocket, a design of flowers, while the edges may be gilded. A pleasing suggestion for the decoration of a celluloid wall pocket, is a bunch of purple orchids on both the back and the pocket, with a lacing of purple satin ribbon. Other fancies are suggested in a decoration of wild roses, with ribbon in ciel blue; and a decoration of massed forget-me-nots and rose buds, with finish of rose-colored ribbon. The sheets for celluloid for wall pockets should be about eighteen inches deep and ten inches broad, about six inches allowed for the depth of the pocket. These pockets are hung by a ribbon bridle, run through holes at the upper corners, the bridle terminating in a bow. The galvanized iron wire broilers used for broiling beefsteak, fish, etc., also make pretty and substantial wall pockets. These broilers are transformed into the more aesthetic use, by interlacing bright colored ribbons through the wires, tying the sides conveniently together at the top, with ribbon; suspending them by ribbon from the handle and finishing them with ribbon bows wherever the fancy may direct. Several shades of ribbon of one color may be used effectively in the interlacing, the stripes forming loops at the sides; or ribbons of several gay colors may be used. A pretty broiler wall pocket, is made with orange colored ribbons of four shades.

HELENA. "I am an expert at crochét work, and propose to crochét a set of curtains for a wedding present for a friend. But I am in doubt as to using cotton thread for this piece of work. What thread would you advise.

By no means expend as much time as will be required by you, on a set of curtains done in cotton crochét work. Use instead, Barbour's flax crochét thread. Your work will be then very much handsomer, and many times more valuable.

NEW STEREO-RELIEF PATTERNS.

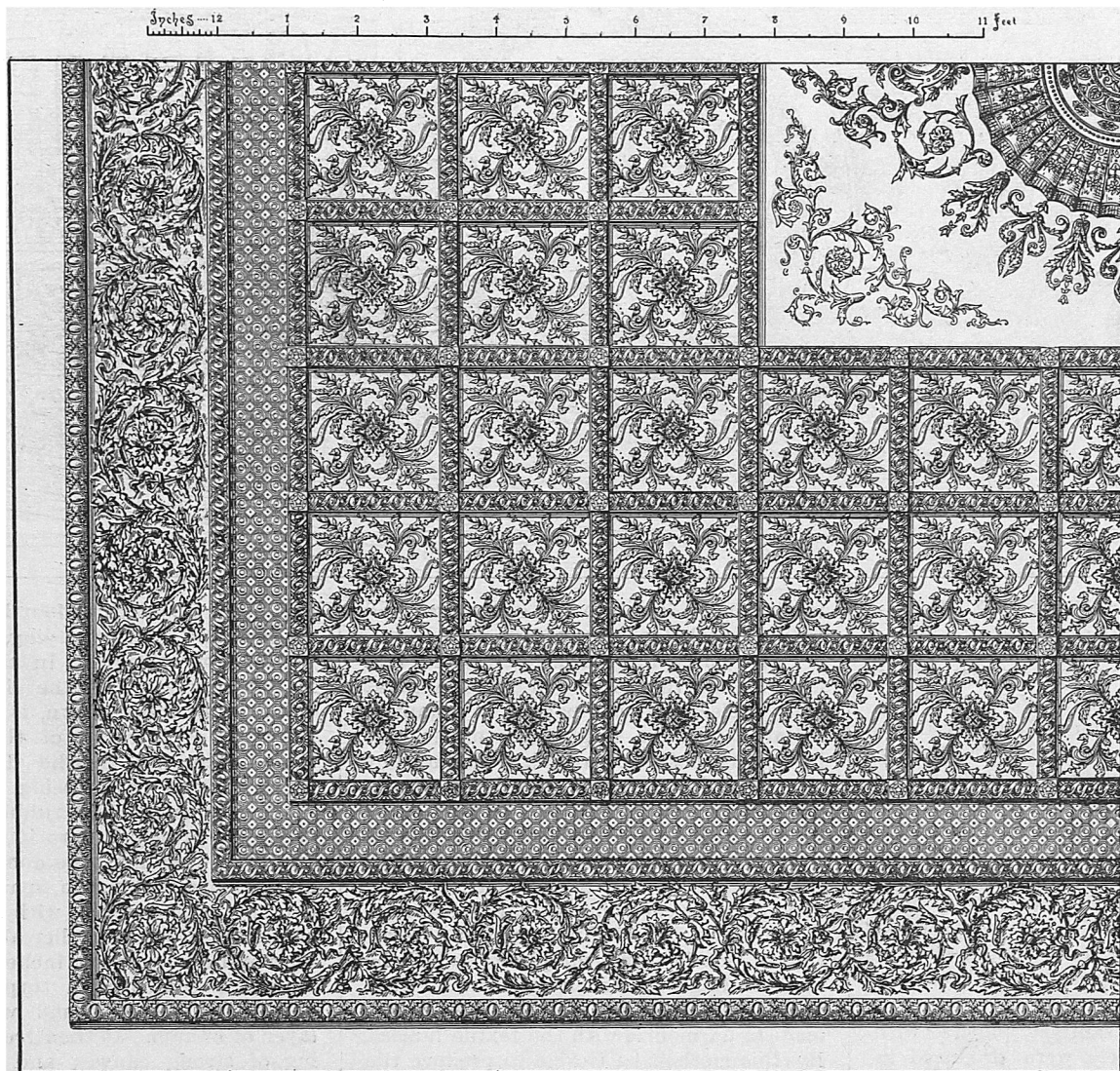
ON the opposite page there is given an illustration of a fire-proof ceiling designed and put up in Mayor Grant's Office, City Hall Building, New York City, by the Stereo-Relief Decorative Company, 231 East 41st Street, New York.

The ceiling is decorated in cream and gold by the Robert Graves Company, 483 Fifth Avenue, New York.

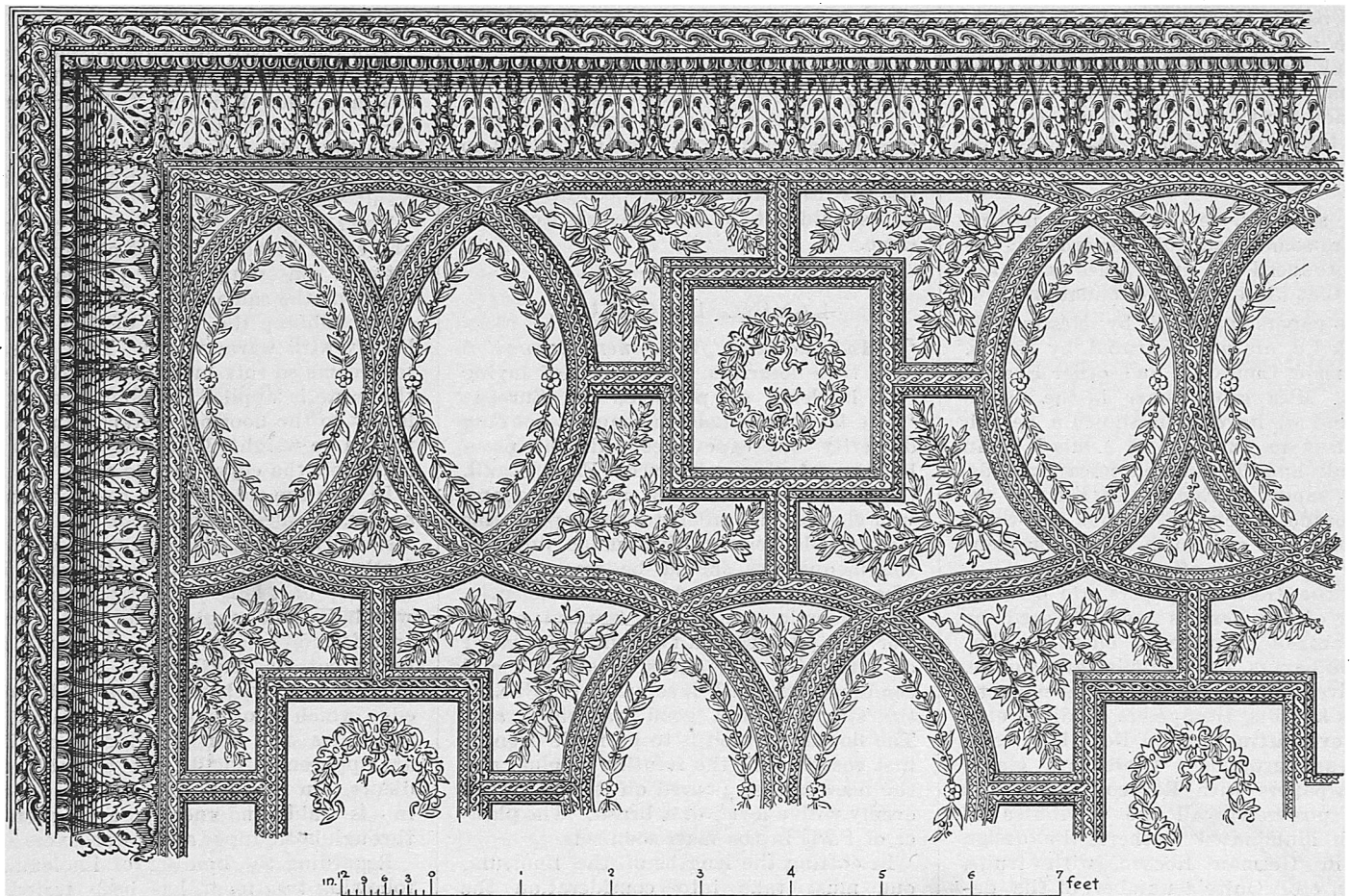
We also show a new design for a ceiling in the Empire style as illustrating the artistic progress that is being made in this new decorative material. The Company not only make ceiling designs but also dados, friezes, borders, panels, brackets, capitals, centerpieces, carvings, mouldings, etc., etc.

Decorators should send for plans and diagrams for estimates. A catalogue with prices and discounts to the trade is also published.

THE DECORATOR AND FURNISHER.



FIRE-PROOF CEILING IN STEREO-RELIEF, RENAISSANCE STYLE.



Fire-proof Ceiling in Stereo-Relief. Empire Style